

TRADITION AND DYNAMISM IN ECUADORIAN ANDEAN QUICHUA SANJUÁN: MACROCOSM IN FORMULAIC EXPRESSION, MICROCOSM IN RITUAL ABSORPTION

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The texts of Ecuadorian highland Quichua *sanjuán* reflect both the macrocosm of regional culture and, on one occasion, the microcosm of a specific ritual, the *wawa velorio* (child's wake, or *velorio de angelito*). In 1980 and 1990, in the Quichua *comunas* on the slopes of Mt. Cotacachi, Imbabura Province, in the northern sierra, close by the cantonal center of Cotacachi, *sanjuán* was a musical expression of both ritual and non-ritual context. Its form was complex litany: amidst the regular repetition of a single, primary motive, one new break, or secondary, motive (which Quichua harpists may denote by the term *esquina*) may be inserted (Lomax 1968:58:9.[a]). *Sanjuán* is most often in simple duple meter, and it is either sung a cappella or with instrumental accompaniment, or performed instrumentally without sung text. *Sanjuán* is known and performed by Quichuas of both genders and of all ages. If it is played on the *arpa imbabureña* (see Schechter 1992b), local performance practice requires a one-handed *golpe* on the harp soundbox. The *golpeador*, a second male Quichua (Imbabura Quichua harpists and *golpeadores* are male), is specially selected by the harpist for his abilities at striking the rhythm on the harp and at singing. Whenever performed with a group of Quichua listeners present, *sanjuán* is danced with a strong back-and-forth stomp, which coincides with the *golpe* on the harp.

Sanjuán is documented in the literature back at least to the 1860s.¹ Bearing on the current complex litany form of the genre, with its dominating primary motive, is Hassaurek's description of a June 28, 1863, San Juan festival in Cayambe: "...they played the same tune, consisting of only a few notes, during the whole of the mortal two hours that the dance lasted. This tune is also called 'San Juan'" (1867:283). The same writer's account of San Juan festival dancing in the same year in Lago San Pablo, near present-day Otavalo, close to Cotacachi, speaks of area Quichua dancing to "monotonous" songs (*ibid.*:266-7). Quichua *sanjuán* is strongly traditional to—and quite localized within—Imbabura Province, a fact claimed by Segundo Luis Moreno Andrade (1972:150) and confirmed in my own fieldwork. Nevertheless, the genre is also close in musical character to the Peruvian *wayno*, which dates back to the early colonial period.

Sanjuán is the prominent vehicle for the musical and textual creativity of Cotacachi Quichua. The substantial variety of *sanjuan*es allows a singer to choose between one *sanjuán* whose text is nearly fixed, traditionally, and another whose text is less fixed, thus permitting more textual improvisation by the singer. As to melodic content, analysis of 302 discrete *sanjuán* performances in 1979–1980 (see Schechter 1982-II:245–6) reveals regular use of alternate pitches in identical *sanjuan*es—even in the same *sanjuán* performance by the same musician. The invariance in *sanjuán*, then, lies not in periodic repetition of the exact same sequence of pitches but in the fact that the **rhythmic structure** of all segments of the phrase (often two segments) remains identical in every statement of the complete phrase (Schechter 1992a:394–401). In sum, *sanjuán* exists as fixed form, not as fixed melody.

In describing the learning process of the poet-singer in Yugoslav oral tradition, Albert Lord notes that the rhythm and melody are

... to be the framework for the expression of [the singer's] ideas. From then on what he does must be within the limits of the rhythmic pattern. ... His problem is now one of fitting his thoughts and their expression into this fairly rigid form. The rigidity of form may vary from culture to culture...but the problem remains essentially the same—that of fitting thought to rhythmic pattern ([1960] 1978:21–2).

Lord had the further notion (*ibid.*:32) that the oral poet links phrases by means of parallelism and balancing, a notion expanded upon by David Buchan twelve years after Lord, in his discussion of ballad structure and the generative processes of that genre in northeastern Scotland (1972:88). In another writing (Schechter 1987), I examined the ramifications of these ideas of Lord and Buchan² in an investigation of semantic and syntactic parallelisms in Cotacachi Quichua *sanjuán* verse patterning (see also Harrison 1989:20).

In the present paper, I wish to focus not on semantic and syntactic parallelisms, but rather on formulaic expression, per se, in Cotacachi Quichua *sanjuán*. Textual elements of *sanjuán* texts recorded in situ in 1980 embody formulaic expression (the Parry-Lord paradigm).³ Certain lines, words, and phrases appear widely in different *sanjuan*es, regularly interchangeable with other elements of the same order. The pattern is that of Milman Parry's "formula": as defined by Lord ([1960] 1978:4), the "formula" is "... 'a group of words which is regularly employed under the same metrical conditions to express a given essential idea.'" "The most frequent actions in the story, the verbs, are often complete formulas in themselves, filling either the first or the second half of the line, ..." (*ibid.*:34). "The commonest [formulas] which [the poet] uses set a basic pattern, and once he has the basic pattern firmly in his grasp, he needs only to substitute another word for the key one" (*ibid.*:36).

Appendix 1 illustrates this formulaic operation in circum-Cotacachi *sanjuán*. It presents, in Parry's phrase, (substitution) "systems" (Lord [1960] 1978:35), mostly but not entirely verbs, in *sanjuán* lines of from seven to twelve syllables. In each case, any of the words or phrases grouped to the left is combinable in spontaneous *sanjuán* verse-making, with (any of) the word(s) to the right, which are most often verbs. This formulaic substituta-

bility of Quichua nouns, noun-endings, verbs, verb tenses, and moods [indicative; imperative; subjunctive] suggests a textual parallel to the music: as stated above, primary motives of Quichua *sanjuanes* regularly permit alternate pitches. Commenting on the use of formula in the Yugoslav oral tradition, Albert Lord (*ibid.*:34) noted that "The most stable formulas will be those for the most common ideas of the poetry." Since verbs are the principal interchangeable elements in *sanjuán* expression, it is necessary to examine the verbs that are used repeatedly in the substitution systems in Appendix 1. Of the 41 different verbs in Appendix 1, eight appear in four or more groups; these verbs are: *machana* [to get drunk] (four systems); *kana* [to be] (four systems); *tigrana* [to return, or to turn] (four systems); *muyuna* [to go this and that way] (four systems); *nina* [to say] (five systems); *shamuna* [to come] (five systems); *bailana* [to dance] (eight systems); and, *purina* [to walk] (nine systems).

Bailana occurs frequently as a reflection of the festive occasion itself where *sanjuán* is being performed, and it often appears, in the text transcriptions, in imperative form: "Dance!". *Tigrana* is used partly for the same reasons ("Turn! this way, turn! that way," as commands during dancing), partly in a semantic context unrelated to the festive occasion per se: that of returning sad, having been unable to meet one's loved one; as such, it frequently is matched with *wakai wakai*, or *llaki llaki*. *Nina* appears solely in a quotative function, either participially or in second person singular. *Machana* is fixed: to the "fixed" characters, "Taita Manuil" and "Rusa María," of the *sanjuanes*, "Rusa María wasi rupajmi" and "Rusa María Kituaña," respectively; *machana* also appears tied to the *wawa velorio* occasion, in "Achi mamaka machashka." *Kana* facilitates the elaboration of certain static conditions, such as all the sheep's features, in "Ñuka llama di mi vida," where it serves to mean "has," or in relation to such phrases as, "Paya jinti," "Rukumari," "Maija apashka," "Sultira warmi," and "Sultira runa," where it identifies life stages or indefinite location.

It is the three verbs, *muyuna*, *shamuna*, and *purina*, often interchangeable among themselves in particular groupings, that: extend beyond the festive occasion itself; are not "fixed" to fixed texts or to the *wawa velorio* occasion; do not reflect static conditions or particular grammatical function. I have described elsewhere (Schechter 1987:36–8) how the verb *purina* functions in a metaphorically positive sense, to express either walking from home to home on behalf of the indigenous or mestizo community, or being responsible by attending ("walking over to—") evening adult education classes. In the *sanjuán* song text, *purina*, in combination with *shamuna* and *muyuna* and, to a slightly lesser degree, *tigrana*, is no longer metaphorical in a political sense or in an educational context; it is now "extended" to the personal realm—of "wandering about," "this way and that way" (*muyuna*), looking for one's beloved, walking about sad at being rejected or at being unable to locate the loved one, going about **just because of** the loved one, **just speaking of** the

loved one. It is clear that *purina*, appearing in the largest number of systems, expresses, in Lord's terms, one of the most common ideas in local *sanjuán* poetry: wandering about—thinking of, suffering on account of, speaking of, one's mate.

If one traces *purina* through its various metaphoric dilations, from walking, per se, along Mt. Cotacachi's *chaki ñanes* (footpaths) or roadways—pursuing the daily routine of area Quichua agricultural, domestic, and market labors, all of which require walking; to walking for the community's benefit or for one's own educational benefit; to **wandering, going about** for love, one notes a progression into more and more abstract realms, from physical movement for survival, to movement for broadly social purposes, to movement for personal, emotional reasons. The verb *purina* thus exemplifies broad-based and "extended" cultural metaphor, in James Fernández's sense of persons taking experience from one domain, where the action is concretely conceptualized, and "extending" the term into more abstract domains (1978:185). In Fernández's terms, the domain of *purina*—walking—is "vital" (*ibid.*:205) to Cotacachi Quichua lifeways; thus, that sphere of action is exploited on different levels of abstraction, in different contexts, for different expressive purposes. For the Quichua of Cotacachi, ethnographic data reveal that *purina*—walking—is a vital domain of daily, concrete existence, an activity fundamental to survival, an activity which subsequently is "extended" first into positive metaphor in Cotacachi Quichua verbal expression ("walking on behalf of," "walking for one's educational improvement"), and finally into the more abstract realm of emotional expression, in *sanjuán* text (Schechter 1987:38–9). Thus, the study of Cotacachi Quichua formulaic substitution systems in *sanjuán* texts reveals an emphasis on a vital domain of the local-regional macrocosm: walking.

The traditional character of *sanjuán*, reflected in the generalized operation of formulaic substitutability focusing on prominent domains of behavior and lifeways, is counterbalanced by certain dynamic forces that inject new life into the traditional texts. One of these forces for creativity and innovation is the absorption of ritual behaviors into *sanjuán* texts being performed at the moment. I refer to the effects on established texts of behaviors I and performing Quichua musicians observed at children's wakes on Mt. Cotacachi's slopes, in this case in late 1979 to early 1980.⁴ In the festive child's wake ritual—one whose principal behavioral parameters are shared by diverse Roman Catholic cultures throughout Latin America and the Caribbean, and a ritual that is documented in this Spanish-speaking hemisphere back at least to the late 18th century⁵, the recently deceased infant is displayed prominently in its home. Festive dancing to prominent local musical genres, played on locally prominent instruments, takes place through the night, accompanied by consumption of food and alcoholic beverage.

The reliance upon formulaic expression, in the on-the-spot creation of *sanjuán* phrases, facilitates improvisation. *Sanjuán* performance in *wawa velorio*, in my experience at four children's wakes—three in 1979–1980, and one in August 1990—is frequently improvisational. Again, there is a historical parallel in Hassaurek. Commenting on Quichua performances in general particularly in the Cayambe area, but suggesting northern highland indígenas in general, he notes: "I soon afterwards had an opportunity to observe that the Indians on such [festive] occasions sing any thing that flashes through their minds, accommodating the words to the melody. ..." (1867:297–8). Today, in Cotacachi Quichua *wawa velorio*, the singer frequently takes textually creative cues from a remark by the harpist, from the current dancing activity or lack thereof by those present, from his knowledge of recent courting activities of the harpist, or from activities of the godparents of the deceased. Please consult Appendix 2 for the following examples.

In the text of *NI.5* (that is, the fifth *sanjuán* in my thematic catalogue [Schechter 1982-II:259–86] with title *Not Identified*), Performance A., at *wawa velorio* 2, 12–13 January 1980, the singer first engages in conversation with the harpist, as he begins to play the *sanjuán*; they note the disappearance of the godmother and the fact that the godfather, drunk, has fallen asleep. Then harpist Sergio improvises the **sung** text, to his own music: "Where is the godmother? Godmother, make them dance. ..." His singer-companion, Gerónimo, alongside, counters, singing: "The godfather gone, the godmother drunk (They have presumed she has gone to Cotacachi to get drunk)." They have improvised a new text: by means of formulaic expression, they have created a new 8-syllable substitution system (found on page 4 of Appendix 1), matching syllabically the 8 notes articulated in each half of the *sanjuán* *NI.5* musical phrase you find at the top of page 1 of Appendix 2. The text springs from the situation, at this particular *wawa velorio*, on this particular night.

Towards the end of the text transcription of *sanjuán* *NI.7*, Performance A., at this same *wawa velorio* in January 1980, Gerónimo teases in song his musician-partner, Sergio, about the fact that likely Sergio will soon marry the woman he had been courting at an earlier *velorio*: "Sergio Bihuela is suffering greatly." Harpist Sergio shouts a denial, alleging he is about to finish off that affair. Gerónimo responds, again **singing**, that Sergio is becoming a Pozuzo man—suggesting he will be betrothed to that woman. Gerónimo has created another new verse-couplet to fit within another 8-syllable constraint.

In the course of *wawa velorio* 1, 28–29 December 1979, Roberto, singing to the traditional *sanjuán*, "*Ruku kuskungu*," Performance B., discards the traditional text (this text can be seen in Performance A.) and improvises, within the "*Ruku kuskungu*" 10-syllable-line constraint, his thoughts about the relative lack, to this point in the wake evening, of accompanying persons and of dancing people, and about the fact that he is prepared to greet the dawn all alone, if necessary (see Appendix 2). "*Ruku kuskungu*" in fact dates

back at least to the mid-19th century; in 1868 Juan León Mera published a text, "*Atahualpa Huañui*" ("The Death of Atahualpa") (1868:17) that, in its verse-structure and content, is clearly the ancestor of the *sanjuán* I recorded 110 years later (Schechter 1982-II:564–8). This *sanjuán*, which appears to have been in its 19th-century form a lament on the death of Inca Atawalpa, the "Quito Inca" who reigned over Ecuador in the last years of the Inca Empire, is today sung in northern Ecuador without the specific references to the Inca and to his demise. The death is accompanied by the wails of owl and dove in the older rendition; in the 1980 Cotacachi version, the singer (Performance A., *wawa velorio* 1) preserves the owl's wailing a death-wail, but the "dove-child" is now not in a tree but **in heaven**—perhaps suggesting that the dead **child in the *wawa velorio* room** is that dove-child, now in heaven. "*Ruku kuskungu*" was performed, with sung text, in two of the three *wawa velorios* I attended in 1979–1980; hence, it might be conjectured that today's Quichua musicians believe this *sanjuán* appropriate for presentation at the death not of a great leader, but of a small infant or child. It is the system of formulaic expression that permits the critical thematic substitution—contextually appropriate—of "*janaj pachapi*," (up in heaven) in 1980, for the 19th-century words, "*janaj yurapi*" (up in the tree). Finally, the Performance A. verse, "*Achi taitaka wakajunmari, Llaki llakilla tiyajujuunmari*" in Appendix 2 is absent from the 19th-century version; its presence here in the 1979 *wawa velorio* likely springs again from context: here, harpist Sergio interrupts the regular singer, Roberto, to "announce" in song an event pertaining to the godfather's behavior, at this moment: he is seen to be weeping, at his godchild's death. Again, as with the "*janaj pachapi*" substitution, the new text is generated by the *wawa velorio* setting.

Inasmuch as *sanjuán* can be viewed as more a vehicle for expression than a fixed song, improvisation is natural and frequent, especially in natural context such as *wawa velorio*. In all the cited *wawa velorio* instances, the improviser-singer expresses his spontaneous thoughts of the moment within the melodic and line-syllabic constraints of the particular *sanjuán*. The text-music examples of the operation of this child-wake-improvisatory *sanjuán* provided in Appendix 2 demonstrate the ability of this musical genre to accommodate, or absorb, prominent, felt behaviors and events of the *wawa velorio* ritual.

This rite, as I have discussed elsewhere (see Schechter 1988), serves as an emblem—or microcosm—of its particular culture, in Cotacachi, Ecuador, as well as in other Latin American localities in different times and places. The Latin American child's wake embodies local-cultural preferences in instrumental ensemble-types, in dance-types, in verse-types, in game-types, in foods, in drinks, in types of courting behavior—in sum, in both material and expressive cultural aspects. Cotacachi Quichua *wawa velorio* in 1980 and 1990, with musical genres *vacación*, *sanjuán*, and *pareja*⁶; with the *sanjuán* dance-step; with harpist playing *arpa imbabureña* accompanied by *golpeador*-

singer performing both memorized verses and verses improvised under constraints of formulaic expression; with barley and maize gruel, stewed corn, and cane-alcohol *trago*, is a microcosm of Cotacachi Quichua culture of this time period.

To summarize, Andean Quichua *sanjuán* of Cotacachi, Imbabura, Ecuador, is both traditional and dynamic: in its regular formulaic substitutability, *sanjuán* text emphasizes paramount domains in the regional macrocosm, lifeways; in the context of one ritual, *wawa velorio*, *sanjuán* reveals the ability to absorb into its texts prominent behavioral and phenomenal elements of the rite itself, laying the groundwork for textual variants and instilling the genre with a dynamic character. Its sensitivity to its cultural surroundings—both broadly (lifeways) and narrowly (*wawa velorio* ritual) construed—is surely one reason for the durability of *sanjuán* as the musical spirit of the Quichua of Cotacachi, Imbabura.

Notes

- 1 Hassaurek 1867; Jiménez de la Espada 2:1884: XXI; Moreno Andrade 1923:27.
- 2 See also, on parallel and appositional thinking specifically in central Ecuadorian highland Quichua song, Regina MacDonald 1979:236–7.
- 3 See Albert B. Lord, “The Singer of Tales,” 1960, and the analyses, based on this paradigm, of Mexican *corrido* and American blues, by McDowell, 1972, and by Titon, 1977, respectively.
- 4 See Schechter 1983 for a fuller account of this ritual as practiced in Quichua communities in this sector of Imbabura province.
- 5 See Schechter 1988.
- 6 See Schechter 1983 for a full discussion of these genres.

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APPENDIX I: Formulaic Expression in *sanjuán*

A. Substitution Systems in 7-Syllable Lines:

| | | | |
|----------------|---|---|---------------------------------------|
| Ayunashka | } | { | purini – purinki tigrani muyuni |
| Wakai wakai | | | |
| Tigrashpalla | | | |
| Kanta nishpa | | | |
| Kanmantalla | | | |
| Llaki llaki | | | |
| Na pimanta | | | |
| <hr/> | | | |
| Shuilla shungu | } | { | charini |
| Wakai wakai | | | |
| <hr/> | | | |
| Cyirtupacha | } | { | nijpika |
| Llull'pallami | | | |

| | | |
|---------------------------------------|---|-------------------------|
| Maitachari | { | riyasha llujsishisha |
| <hr/> | | |
| ñuka warmi ñuka nira ñuka chula | } | yarkani |
| <hr/> | | |
| Paya jinti Rukumari | } | karkani |
| <hr/> | | |

B. Substitution Systems in 8-Syllable Lines:

| | | | |
|---|---|---|---|
| Wakai wakailla Wakai wakaimi Llaki llakilla | } | { | purini – purinki – purisha kidarka – kidajun tigranki muyunki shamuni |
| <hr/> | | | |
| Mana pimanta Mana maimanta Kantamimanta Kanmantallami Kanmantamari Kanta nishpami Kanta nishpalla Kanmantamanta Paita nishpami Ima nishpalla | } | { | purini – purinki shamuni – shamujpi – shamushpa muyuni juvani |
| <hr/> | | | |
| Llakishamari Juyashamari | } | | nirkanki |
| <hr/> | | | |
| Kachigupapash Tragugupapash | } | | illajpi |
| <hr/> | | | |
| Llarnagutarni | { | | rutuni jatuni |

| | | |
|------------------|---|---------|
| Yana shimigu | } | kaparka |
| Chilpi rinrigu | | |
| Chilpi sillugu | | |
| Yana makigu | | |
| Piruru kachugu* | | |
| Chimbulu sikigu* | | |
| Pintadu llamagu* | | |
| Putu chupagu | | |
| Palta lulungu | | |
| Warku lulungu | | |
| Milma sapagu | | |

* (second and third syllables of first word are treated by singer as one syllable)

| | |
|---------------|------------------------|
| Maija apashka | Kashpapash - kajpipash |
|---------------|------------------------|

| | | |
|---------------|---|--------|
| nuka jatushka | } | jipaka |
| nuka wañushka | | |

| | | |
|---------------|---|---------|
| Waynandirajmi | } | tukunki |
| Jillundirajmi | | |

| | | | |
|-------------------|---|---|----------------|
| Taita Manuilka | } | { | mashashkamari |
| Taita Man(u)lpash | | | mash'shkamari |
| | | | mach'shkallami |
| | | | mach'shkagumi |

| | | |
|----------------|---|---------|
| Manllarishkami | } | wakajun |
| Manllarishpami | | |

| | | | |
|---------------|---|---|------------|
| Sirinkapajmi | } | { | rishka nin |
| Sanja washapi | | | rishkanka |
| | | | rishkami |
| | | | rishkaña |
| | | | rishkashi |
| | | | rishka nin |
| | | | sirinman |
| | | | sirinka |

| | | | |
|-----------------|---|---|-------------------------------|
| Rusa runaka | } | { | machashka |
| Rusitagupash | | | |
| Rusa Maria | | | |
| Rusitaguka | | | |
| Ishkandigumi | | | |
| | | | |
| Kwidadullata | } | { | Rusita |
| Kwidadullapash | | | |
| Kwidariyankilla | | | |
| Kuñaditagu | | | |
| Juizu juizulla | | | kuñada |
| | | | kuñad' |
| | | | kwidanki |
| | | | |
| Ishkandiguta | } | { | pusharka |
| Juyaimantami | | | |
| Wasigumanmi | | | |
| | | | puñuchín |
| | | | |
| Juyaimantalla | } | { | purini |
| Llakimantalla | | | |
| | | | muyuni |
| | | | |
| Jari jarilla | | { | bailasha – bailapai |
| | | | warmigu |
| | | | kuyuri |
| | | | tigrani– tigrapai – tigrashun |
| | | | muyushun |
| | | | |
| Ama pinasha | } | | bailasha |
| Ama waglilla | | | |
| Urkistagupi | | | |
| | | | |
| Imanishpalla | } | | rimanki |
| Nishpallamini | | | |
| | | | |
| Cyirtupallacha | | { | nijpiyá – nijpika – ninkiyá |
| | | | pyinsanki |
| | | | |
| Achi mamaka | | { | maipichu |
| | | | bailachi |
| | | | machashka |

| | | |
|---|---|--|
| Achi taitaka | { | bailachi chinkashka |
| Karu karuta | | purijun – purishpa |
| ñuka tunupi | { | bailapai – bailashpa tushupai tigrapai |
| Kunan tutulla | { | kumpañai bailapai |
| Ima nishpata | { | pinkañán' llakiñán' |
| Tukuigullata | { | bailashun tushushun jatari |
| Taita mampash Purikunapash ñanakunap'sh | } | yachanmi |
| Sultira warmi Sultira runa | } | kashpachu |
| Imamantata | { | pinasha machanchi |
| Urai vichai Ay sulugulla Ishkai ladu | } | yalipasha – yalipashun – yalipani |

C. Substitution Systems in 9-Syllable Lines:

| | | |
|-----------------------------------|---|-----------|
| Ama kushikita ñuka punllagulla | } | bailasha |
| Kanta nishpami Mana pimanta | } | shamujuni |

| | | |
|---------------|---|------------|
| Tantanajushpa | { | tiyajushpa |
| | | purijushpa |

D. Substitution Systems in 10-Syllable Lines:

| | | |
|---------------|---|--------------|
| Ruku kuskungu | { | jawa pakaipi |
| | | jana pakaipi |

| | | |
|------------------|---|--------------|
| Pipash illajshna | { | shayajurkani |
| | | purijurkani |
| | | shuyajurkani |

| | | |
|--------------|---|--------------|
| Tukuillamari | { | rikunkapalla |
| | | uyankapalla |

| | | |
|----------------|---|----------------|
| Mana bailashpa | { | ñaupá tyimbupí |
| | | kaipillayari |

| | | |
|----------------|--|-------------------------------|
| Kunankarimpash | | bailaju rinki – bailaju rijpi |
|----------------|--|-------------------------------|

| | | |
|----------------|---|------------|
| Kanmantallami | } | purijunika |
| Llaki llakilla | | |

| | | |
|-------------|---|------------------|
| Mana piman' | } | shamuni, nigraku |
| Kantamiman' | | |

| | | |
|----------------|---|---------------|
| Wambrakunaka | { | kwitsakunawan |
| Wambrakunapash | | kwitsakunaka |

E. Substitution Systems in 11-Syllable Lines:

| | | |
|-------------------|---|---------------------|
| Jatun waikuman | } | llujshisha nirkanki |
| San Juan pugyuman | | |

| | | |
|------|---|--------------------------|
| Achi | { | mamita kumari, kumari |
| | | taitiku kumpari, kumpari |

| | | | |
|---------------------------|---|---|--------|
| Tutai punllalla bailashun | } | { | kumari |
| Tutai punllaimi bailashun | | | |
| Tukui tutami bailashun | | | |
| Pakarinkapa bailashun | | | |
| Pakarinkapa pakarishu' | | | |
| Tukui tutapi bailashun | | | |
| Kushi kushilla bailapai | | | |
| Gushtu gushtumi bailashun | | | |

| | | | |
|----------------------|---|--|---------|
| Manil Moralis tiyuka | } | | kaipimi |
| Sisar Antunyu Biwila | | | |

| | | | |
|-------------------------|---|---|---------|
| Patsa naranja nirkanki | } | { | kusagu |
| Chunka naranja nirkanki | | | |
| | | | hijitu |
| | | | nigrita |

| | | | |
|------------------------|---|--|----------|
| Mamitamanlla villasha | } | | nirkanki |
| Mamitamanmi villasha | | | |
| Taitikumanlla villasha | | | |
| Taitikumanmi villasha | | | |
| Patsanaranja kusagu | | | |
| Chunka naranja kusagu | | | |

| | | | |
|-----------------------|---|--|---------|
| Taitikutami manllani | } | | nigrita |
| Mamikutami manllani | | | |
| Mamitatapish manllani | | | |

| | | | |
|------------------------|---|--|---------|
| Man piman' shamunilla | } | | nigraku |
| Kantamiman' shamunilla | | | |

F. Substitution Systems in 12-Syllable Lines:

| | | | |
|---------------------------|---|--|----------|
| Linda wambrita de Peguchi | } | | wambrita |
| Linda wambrita de Tikulla | | | |

| | | | |
|--------------|---|---|-------------------|
| Mana pimanta | } | { | kaniyálla runagu |
| Wallaramanta | | | |
| Tikumantalla | | | |
| | | | Shamunilla runagu |
| | | | Purinilla runagu |

APPENDIX 2: Wawa velorio context-cued improvisation in *sanjuán*

All spoken expressions are in italics.
Sung text is not italicized.

NL5.

Performance A., 2nd *wawa velorio* attended, January 1980:

S(ergio) – harpist and singer

G(erónimo) – fellow singer

...(music alone)...

S *Kaika, achi mamakunapa tunugu.*

...(music alone)...

S *Achi mama wañushka, nin.*

G *Achi mama chinkashkamari-*

...(music alone)...

G *Achi mama kunanka, Cutacachiman
rishka, nin.*

S *Wawata sakishk'.*

...(music alone)...

G *Karikunaka Cutacachi apas-
machankapak' rishka chai
bailanajun nin achi mamakunaka,
kaya muyumunkari.*

...(music alone)...

S *Salvador Huamán, ñuka achi taita
tukusha nijunmi! (laughs)*

...(music alone)...

G *Achi mamaka illanma tiyajun*

G *Salvador Huamanka-*

S ----

...(music alone)...

S *Achi mamaka, kanllagu kwida
-agu nin.*

...(music alone)...

G *Achi mamakun'taka, chaki ----*

G *japishkamimari.*

S *Chaki punkishka ni 'mata
achi taitakari mach'ska puñujun
nin!*

...(music alone)...

S *Achi mamaka maipichu*

Achi mamaka bailachi,

Achi mamaka bailachi,

Achi taitaka bailachi,

...(music alone)...

G *Achi taitaka chinkashka*

... This is the godmothers' song.

... The godmother is dead, they say.

The godmother's disappeared, indeed-

... The godmother, now, went to
Cotacachi,
they say.

She left the child.

... Men Cotacachi ---
she went to get drunk, that one
they all dance, they say, the
godmothers will return tomorrow.

... Salvador Huamán, he is saying
I'm going to become godfather!

... The godmother being gone, indeed,
Salvador Huamanka-

... Godmother, outside care
---, they say.

... Now the godmother's leg ---
grabbed, indeed.

A swollen leg and the godfather,
drunk, is sleeping and says
nothing!

... Where is the godmother?
Godmother, make (them) dance,
Godmother, make (them) dance,
Godfather, make (them) dance,

... The godfather, disappeared,

Achi mamaka machashka,
 Achi taitaka chinkashka
 Achi mamaka machashka,
 ...(music alone)...

The godmother, drunk,
 The godfather, disappeared,
 The godmother, drunk,

NL.7.



Performance A., 2nd *wawa velorio* attended, January 1980:

S(ergio) – harpist and singer

G(erónimo) – fellow singer

G Sergio Bihuela
 Llaki llakilla kidajun,
 S (laughs)
 G Sergio Bihuela
 Llaki llakilla kidajun,
 S *Kanmá, pantashka, tuntu!*
 ...(music alone)...
 S *Kaya* ----
 ...(music alone)...
 S *Gerónimo, ñuka ña Pozuzo-*
tukuchinamari.
 G Na, Sergio Bihuela Pozuzo-
 S Na.
 ...(music alone)...
 G Sergio Bihuela
 Pozuzo runami tukujun,
 S (laughs)
 G Sergio Bihuela
 Pozuzo runami tukujun,....

Sergio Bihuela
 Is suffering greatly,
 (laughs)
 Sergio Bihuela
 Is suffering greatly,
You, indeed, are mistaken, stupid!

Tomorrow ----

Gerónimo, now I am to finish off
the Pozuzo affair, indeed.
No, Sergio Bihuela Pozuzo-
No.

 Sergio Bihuela
 Is becoming a Pozuzo man,
 (laughs)
 Sergio Bihuela
 Is becoming a Pozuzo man,....

“Ruku kuskungu” (“Old owl”).



Performance A., 1st *wawa velorio* attended, December 1979:

César – harpist (does not speak or sing)

S(ergio) – singer

R(oberto) – fellow singer

J(ohn Schechter) – ethnomusicologist present, invited by harpist
 and harpist’s family, to attend the ritual

...(music alone)...

S *Achi taita Roberto Alcázarka
mana bailankapa munanllu,
kunanka tiyata laduman
sakishka tiyajun.*

(several laugh)

...(music alone)...

S *Roberto masbi, Alcázarmi ña
kandankapa kimirijun, achi
taitallata kandagrijun.*

(laughs)

...(music alone)...

R *Sergio Bihuelami kaipi
kandagrín, kai, achi taita
prupiu paika, wawamantap'sh
paika acb' taitalla llujshi-*

S (laughs)

S *Llullandami, ama kriy' nkichu!*
(several laugh)

R *Wawamand-*

J *Kandashpa kandashpa. .
na rimashpa.*

R (laughs)

R *Peru, agwandanki.*

...(music alone)...

S *Roberto Alcázarka,
ñuka achi taitaka
nishka kantagrín ña.*
(several laugh)

R *Mana shinachu.*

...(music alone)...

R *Ruku kuskungu jawa pakaipi
Wañui wakaita wakajunmari,
Ruku kuskungu jana pakaipi
Wañui wakaita wakajunmari,*

[1868: *Rucu cuscungu Jatun pacaipi
Huañui huacaihuan Huacacurcami;*]

...(music alone)...

S *Kanta, kantai.*

R *Urpi wawapash janaj pachapi
Wañui wakaita wakajunmari,
Urpi wawapash janaj pachapi
Wañui wakaita wakajunmari,*

[1868: *Urpi huahuapas/janac yurapi
Llaqui llaquilla Huacacurcami.*]

S *Ama wakankichu!*

...(music alone)...

R *-anita, imata pyinsanki,*

R *Sergio Bi- Bihuelami kani, ñukaka!*
(Sergio and others laugh)

...(music alone)...

S *-anita --- ama wakankichu, peru . .
kampa wawakashu wakimpika
wañunkami!*

...(music alone)...

...
Godfather Roberto, Alcázark
does not want to dance,
now he's left the woman off
to the side.

(several laugh)

...
Compañero Roberto, Alcázark, now
is approaching to sing, the
godfather himself is going to sing.
(laughs)

...
Sergio Bihuela here
is going to sing; he is the
real godfather; because of the child
he'll go out as godfather himself-
(laughs)

Lying, don't believe it!

(several laugh)

Because of the child-

Singing, singing. .
not talking.

(laughs)

But, wait.

...
Roberto Alcázark,
my so-called god-
father now is going to sing.
(several laugh)

Not so.

...
The old owl in his nest above
Wails indeed his death-wail,
The old owl in his nest above
Wails indeed his death-wail,
[The old owl in his large nest
With his death-wail was wailing;]

...
Sing, sing.
And the dove-child in heaven
It is wailing, indeed, the death-wail,
And the dove-child in heaven
It is wailing, indeed, the death-wail,
[And the dove-child Up in the tree
Was wailing very sorrowfully.]
Don't cry!

...
-anita, what are you thinking,
Sergio Bi- I am Sergio Bihuela!
(Sergio and others laugh)

...
-anita --- don't cry, please . .
it seems like your child, all
of a sudden, is going to die!

...
...

S *Kantai, taita, achi taita.*

...(music alone)...

R Puma makiwan-
(Sergio and others laugh)

R Puma shunguwan atuj makiwan

Llamata shina tukuchirkami,
Puma shunguwan atuj makiwan

Llamata shina tukuchirkami

...(music alone)...

S *Kanta, kantai.*

...(music alone)...

S *A vir, kikin ñaupa, ñuka katisba.*

R *Ya.*

S *Na.*

R *Katinkichá?*

S *Ari.*

...(music alone)...

R Puma shunguwan llama-

R *Chujta! Chai pantachun-*

S *Ama pantaichu.*

R Puma shunguwan atuj makiwan

Llamata shina tukuchirkami.
Puma shunguwan atuj makiwan

Llamata shina tukuchirkami,
Kurraljundailla llamakunapa
Illai illami kidajurkami,
Kurraljundailla llamakunapa
Illai illailla kidajurkami,

...(music alone)...

J *Alimi kantashpa.*

...(music alone)...

R (whistles melody)

S *Achi taitaka wakajunmari*

Llaki llakilla tiyajujunmari,

Achi taitaka wakajunmari

Llaki llakilla kumpariyajunmi.

...(music alone)...

S *Allimari, kashna.*

...(music alone)...

S Rubirtu tiyuka llaki llakilla

---- jatalla shina ----

Rubirtu tiyuka llaki llakilla

---- shinacha nijun,

...(music alone)...

S *Taita Jusi María Alcázarka,*
rijun ña kuliramanta, mana
utsja shamunllachu nijunmi!

...(music alone)...

S *Kanta, kantayá.*

Sing, father, godfather.

... ..

With the paws of a puma-
(Sergio and others laugh)

With a puma heart, with a wolf's
paws

(Yet) they did him in like a sheep,
With a puma heart, with a wolf's

paws

(Yet) they did him in like a sheep,

... ..

Sing, sing.

... ..

Let's see, you first, I shall follow.

OK.

Now.

You'll follow?

Yes.

... ..

With a puma heart, sheep-

Damn! That that errs-

Don't make mistakes.

With a puma heart, with a wolf's
paws

(Yet) they did him in like a sheep,
With a puma heart, with a wolf's

paws

(Yet) they did him in like a sheep,

The corral just filled with sheep

None at all remained,

The corral just filled with sheep

None at all remained,

... ..

Singing well.

... ..

(whistles melody)

The godfather is crying, indeed,

He is very sad, certainly,

The godfather is crying, indeed,

He is keeping company (here)

very sadly,

... ..

Real good, like that.

... ..

Roberto very sad

---- like ----

Roberto very sad

---- perhaps like that, he is saying,

... ..

José María Alcázar, a father,

is going away, now, due to anger,

saying he's just not going to come
back quickly!

... ..

Sing, go ahead and sing.

...(music alone)...

S *Rusa María, uyakataka, hasta
fiña fiñagu kushi kushigu
---- rikumujun!*

...(music concludes)....

... ..
*Rusa María, listener, even
very angry - very happy
she is looking here!*

... ..

Performance B., 1st *wawa velorio* attended, December 1979:

César – harpist (does not speak or sing)

S(ergio) – singer

R(oberto) – fellow singer

S -akilla shamujushpami
Wakai wakailla tigrapurkani,
Nukata tiyu-shpa rikujushpami
Kikinkapajmi shun- (laughs)

...(music alone)...

R Kumpaña jinti illaimantami

Llaki llakimi shuyapurkani,
Kumpaña jinti illaimantaka

Llaki llakilla shuyapurkani,
Pipash illajshna shayapurkani

Pipa illajshna purijurkani,

Pipa illajshna shayapurkani

Pipa illajshna shuyapurkani,

...(music alone)...

S *Roberto Alcázarka, tabakutap'sh
na japi usbasbka tiyajun.*

R *Tabakuta kashpa, isbkai maki
japin.*

S *Shinacha achi taita.*

R *Mitsamanta karka, shinacha*

achi taitaka.

...(music alone)...

R Kumpaňankami yuyashpamari
Nuka purijurkaniyarika,
Nukakayari kumpaňankami
Yuyashpamari purijurkani,

...(music alone)...

R -isti -istimi kunankarimpash
Pakarigrinmi kunankarimp',
-isti -istimi kunankarimpash
Pakarigrinpa kunankarim',

...(music alone)...

R Tukuillamari rikunkapalla

-coming very sad
I was returning crying very much,
The man looking at me
Your heart- (laughs)

... ..
Due to the absence of
accompanying persons
I was waiting very sadly,
Due to the absence of
accompanying persons

I was waiting very sadly,
I was waiting for whomever,
be they absent,
I was walking about – whomever,
be they absent,
I was standing for whomever,
be they absent,
I was waiting for whomever,
be they absent,

... ..
*Roberto Alcázarka is sitting, unable to
grab a cigarette.*

*There being a cigarette, two hands
grab it.*

Like that, eh, godfather.

*It was because of stinginess,
it was like
that, godfather.*

... ..
Thinking of accompanying, indeed,
I walked over, yes,
I, yes, accompanying
Thinking that, indeed, I walked over,

... ..
---- yes, and now
And yes, now, it will be dawning,
---- yes, and now
Yes, now, it will be dawning,

... ..
Just for seeing everything, indeed,

Tukuillamari uyankapalla
 Tukuillamari rikunkapalla
 Tukuillamari uyankapalla,
 ...(music alone)...
R Taita Jusi María Alcázar
 Bailankayashpa shuyajurkani,

 Taita Jusi María Alcázar
 Bailankayashpa shuyajurkani,

 Mana bailashpa ñaupá tyimbupí
 Naupa tyimbupí tiyajurkallami,
 Na mana bailashpa kaipillayari
 Rikujunkapa shayajurkalla,
 ...(music alone)...
R Iriz irizu shayajurkanki
 Irizullami tiyajurka ----
 ...(music alone)...
R Ima milagrutayariyari
 Kunankarimpash bailaju rijpi,
 Ima milagrutayariyari
 Kunankarimpash bailaju rinki,
 ...(music alone)...
 Someone: *Agwandanki, maistru.*
R *Kampa na usbanki bailaita,*

Jusi María Alcázar tiyushka,
Maistru kari mas ki, jamzi maki,

Aisajunkallami.
 ...(music alone)...
R *Piunta bailajunkiayá!*
 Someone: *Rijsinkichuyá? Chai.*
R *Mana rijsinichu.*
 Someone: *Na rijsiñ-?*
R *Mana.*
 Someone: *Chai, --- tiyagumi.*
R *Ab, ya. Kumari michuajanawán!*
 ...(music alone)...
R *Aiyayai, caraju.*
 ...(music alone)...
R Makai tukushpa kaigupi kaya
 Tiyajunimari hijitagu.
 Makai tukushpa kaigupi kari
 Tiyajunimari hijitagu,
 ...(music alone)...
R Kumpaña jinti illashpamari
 Nukagullami bailajuni,
 Kumpaña jinti illashpamari
 Nukagullami bailajuni,
 ...(music alone)...
 Someone: Mikunkapalla mikujuni
 Yanka chishata tiyanajunlla,
R Mikunallata yuyanajupji
 Diltudumari kulirari,

Just for hearing everything, indeed,
 Just for seeing everything, indeed,
 Just for hearing everything, indeed,
 ...
 José María Alcázar, father,
 I was waiting for him to begin
 dancing,
 José María Alcázar, father,
 I was waiting for him to begin
 dancing,
 Not dancing earlier
 He was just sitting earlier,
 Now not dancing right here, indeed,
 He just stood up to look,
 ...
 ---- you stood up
 There was ----
 ...
 What a miracle, indeed,
 And now, yes, going to dance,
 What a miracle, indeed,
 And now, yes, you are going to dance,
 ...
 Wait, maestro.
 For you, you don't know
 how to dance,
 José María Alcázar man,
 The maestro is a man, even if his _____
 hands are small,
 He's just pulling fine.
 ...
 (Female) worker, go and dance!
 In fact, do you know her? That one.
 I don't know her.
 You don't know her?
 No.
 That one (is) --- woman.
 Oh, yes. With comadre michuajana!
 ...
 Aiyayai, dammit.
 ...
 Coming to blows here tomorrow
 I am, indeed, girl,
 Coming to blows here man
 I am, indeed, girl,
 ...
 Accompanying persons absent indeed,
 I am dancing alone,
 Accompanying persons absent indeed,
 I am dancing alone,
 ...
 I am eating just to eat
 It's just getting late for nothing,
 Thinking just of a meal
 Get angry completely, indeed,

Mikunallata yuyanajupí
 Diltudullami kulirari,
 Mikunamanta diskitamaka
 Mana shamunllu hijitagu,
 Di-mikunamanta mana- shamun
 Mikunamanta mana diskita,
 Someone: Diskitankalla yuyaipi kari
 Yanka rikushpa tiyanajunllá,
 ...(music alone)...
R Kashna tiyajuna kashpakayari
 Ñukallatami tukui tuka,
 Pakarishami ñukagullata
 Sulugullata bailajushami,
 ...(music alone)...

Thinking just of a meal
 Get angry completely, indeed,
 About the meal, it's said, indeed,
 That it doesn't come, girl,
 About the meal, it doesn't come
 The meal is not spoken about,
 It'll just be said that a man
 Is looking for it for nothing, perhaps,
 ...
 ...
 Yes, that being as it may
 Play everything for me,
 I'll greet the dawn all by myself
 I'll dance all by myself,
